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THE *WORD* IS NOT ENOUGH? A LINGUISTIC ANALYSIS OF JAMES BOND FILM TITLES

It is undisputable that the James Bond movies constitute the longest and the most successful series *in the history of cinema*. The titles of particular movies may be treated as specific brand names contributing to the commercial success of the films. Successful brands, in turn, are developed and evaluated with the participation of linguists. The article analyses them from the perspective of the linguistic features of a successful brand name. The analysis focuses on the relationship between the titles and the film plot. It also covers the identification of the lexical and grammatical features of the *titles*. **The author will endeavour to prove** that linguistic features **have played a vital role** in the creation and the promotion of the 007 myth.

1. Introduction

The James Bond movies constitute probably the longest and the most successful series in the history of cinema. James Bond and his accomplishments are a source of excitement, suspense and fun. However, the first exciting experience, prior to watching a new film, is the title that attracts attention and contributes to the promotion and commercial success of each new movie.

The titles of particular movies are treated in this research as brands and they are analysed in terms of linguistic features of a successful brand name. The titles are also perceived and analysed as slogans promoting and advertising each new movie. The analysis covers the identification of the lexical and grammatical features of the titles. Translation of the titles is not an issue addressed in the presented research. Bearing in mind, however, that the James Bond series function globally and that they have been translated into many languages the author has attempted to point out whether and how the lexical and structural features of the title may be relevant to the translator.

The analysis covers 22 titles of films generally recognized as the official canon and released until 2008.

2. Definition and functions of film title

In order to carry out a linguistic analysis of film titles one must begin with the definition and classification of the phenomenon and the specification of its functions and features. This will form a set of guidelines for the identification of the linguistic features expected or desired in the analysed titles.

2.1. Film title as a paratext, sign and a brand name

There are a variety of ways in which a film title may be defined. One of them is the concept of title as paratext developed by Gerard Genette (1997). According to the author all texts are adorned and reinforced by "...verbal or other productions such as an author's name, a title, a preface, illustrations...", which he calls paratexts (1997: 1). Søren Kolstrup (1996) broadens this concept and indicates that "the paratexts in films are rather specific because text (=film) and paratext use different media..." and thus classifies film title as a "paratext".

The functions of a title are well defined by Charles Grivel (in Genette 1997: 76) who claims that they:

- designate or identify the work;
- indicate its subject matter;
- tempt the public (ibid.).

Using de Saussurian concept of a sign a film title may certainly be classified as a *signifier* and the film itself being the *signified*. This concept may be easily transferred into the concept of branding and brand name if one remembers that films are sold like any other product "... anything that can be offered to a market for attention, acquisition, use or consumption and that might satisfy a need or want; it includes physical objects, services, persons, places, organisation and ideas..." (Armstrong, 1993: 5). Films are specific products as they are a kind of works of art, however, each new movie must be launched as a new product on the market.

Branding, in turn, is according to Kotler "...such a strong force today that hardly anything goes unbranded..." (2001: 189). The brand itself is: "a seller's promise to deliver a specific set of features, benefits and services consistent to the buyers..." (2001: 188). According to the American Marketing Association (AMA) Dictionary brand is:

A name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers. The legal term for brand is trademark. A brand may identify one item, a family of items, or all items of that seller. If used for the firm as a whole, the preferred term is trade name.

Space limitations make it impossible to present all the major concepts of branding in an elaborate way. Yet, it is necessary to indicate the features of a good brand name. Philip Kotler maintains that a good brand name should:

- suggest the benefits and qualities of a product;
- be easy to pronounce, recognise and remember;
- be distinctive;
- be extendable;
- carry no poor meanings in other countries and languages (Kotler 2001: 192).

As far as the James Bond series is concerned one may distinguish two types of brands. The superior brand is the name of the agent, the other brand names are the titles of particular movies.

2.2. Film title as a slogan

Taking into consideration the fact that the title is to advertise a film and persuade potential viewers to see it one may also classify it as an element of the discourse of advertising. The latter, as defined by the AMA Dictionary is:

The placement of announcements and persuasive messages in time or space purchased in any of the mass media by business firms, non profit organizations, government agencies, and individuals who seek to inform and/ or persuade members of a particular target market or audience about their products, services, organizations, or ideas.

Taking into consideration the length of a film title, which ranges from one lexeme to a clause, one may treat it as a particular genre of this discourse, namely a slogan. This may be defined as: “The verbal or written portion of an advertising message that summarizes the main idea in a few memorable words. It is sometimes called a tag line” (the AMA Dictionary).

A slogan, being a variety of the language of advertising should possess the features of the latter one. According to Jerzy Bralczyk advertising texts must be:

- Attractive;
- Suggestive;
- Comprehensive;
- Easy to remember;
- Concise;
- Original (Bralczyk 2004: 46).

Summing up the discussion above one may say that a film title, including the titles of James Bond series, is a kind of paratext, a linguistic sign that acts as a brand name as well as a slogan. In this context it should fulfil the following functions:

- to identify or to distinguish a particular film from others;
- remain in a more or less close relationship with the film plot to indicate its subject matter.

To perform its promotional and persuasive functions well the title should fulfil the criteria of a good brand and slogan, namely it should be attractive, comprehensive and easy to remember and translate.

3. Bond – a perfect brand name

Ian Fleming, the creator of James Bond, chose the name of the hero precisely and purposefully. The original James Bond was an American ornithologist and his name was, as Ian Fleming put it brief, unromantic, Anglo-Saxon and yet very masculine (after Rubin, 1990). Speaking more precisely it meets demands of a good brand name presented above:

- *James* and *Bond* are one syllable words. They contain only one cluster of consonants /-ms and -nd/ respectively. These clusters are easy to pronounce and they occur in many languages. This makes them simple, short, easy to spell and remember.
- It is original and distinctive and reflects the product, or the hero's features. *James* is a very popular masculine first name. It derives from the old biblical name – *Jacob* – the father of the founders of twelve tribes of Israel; *James* was one of twelve Apostles; a few kings of England bore this name. *Bond* is, first of all, a common noun which denotes duty and obligation, a binding agreement a duty to be performed and connotes a reliable, faithful person who keeps his or her promises.
- It does not require translation and it is not likely to have negative associations in other languages. In translations of particular film titles, the name of Bond or his double zero code appear very frequently (see: Appendix).

4. The analysis

The analysis that follows is broken down into two parts. The first one deals with each title separately by focusing on its lexical and structural features and moreover on determining whether they serve to achieve the advertising and persuasive effect. The other part analyses all the titles as a single corpus of texts and concentrates on regularities that may be identified in it.

4.1. The analysis of each title separately

So far, 22 films with James Bonds as the main hero have been produced and their titles display the following linguistic features and connections with the film plot.

4.1.1. Dr. No (1962)

The film borrows the title from the main villain – *Dr. Julius No*, a member of a criminal and ruthless organisation called S.P.E.C.T.R.E. Dr No is a physicist with metallic hands that can crush stone and with a brilliant mind dedicated in pursuit of evil. From his Jamaican island he intends to destroy the newly launched US space programme by sabotaging the space rockets via radio transmissions. *Dr. No* is a very interesting character that is used as a kind of teaser.

Words: *dr.* and *no* do not evoke considerable emotions and do not have a large connotation sphere. The most common associations with *doctor* are: a physician, a medicine man or a surgeon. They evoke unpleasant feelings because they are related to illness, hospitals, etc. Put together, *dr.* and *no* are strict, serious and not too funny.

The examples of translation to foreign languages include: *Licence to Kill* or *Agent 007* as it was the first film of the series however *Dr. No* was not significant and expressive enough to many people. (See Appendix).

Negative connotations and semantic or translation problems connected with this title are well balanced by the facts that it is original and attracts interest. It is also simple, distinctive, short, easy to spell even in other languages, catchy and easy to remember, hence such features make it a good brand name.

4.1.2. From Russia with Love (1963)

The title is first heard on the radio, then Bond writes the line on a photo of Tatiana Romanowa, whose purpose is to seduce and distract 007.

This title is like a postcard, somebody's greetings from holiday. The word *love* has obvious positive connotations and it may suggest a love adventure. It refers to James Bond's inclination to romantic and sexual relationships with women. When the film was released, Russia was perceived as an impossible to understand, dangerous and hostile country. Therefore, Bond's love adventure could be very hazardous.

The combination of two opposites attracts the attention by eliciting the thrilling emotions and by its suggestiveness. It has a persuasive character and induces action, because it is fascinating enough to make people go to the cinema.

The length of this title may be its weak point which makes it difficult to remember and requires translation. Its syntax is not complicated, however, and we can assume that it does not constitute a significant barrier.

4.1.3. Goldfinger (1964)

This title includes the name of the central villain – *Auric Goldfinger* who longs to be remembered as the greatest criminal mastermind in the world and is fanatical about gold.

The word *Goldfinger* is a compound of: *gold* and *finger*. Both are powerful and bring many associations. We could say that the villain's name is dripping with gold. His first name, Auric, is an adjective meaning of *gold*. This name reflects Goldfinger's obsession about the precious metal. *Finger* has many connotations too. Finger, especially the index finger, is used to indicate, to point out – it is a vital part of the body. There are also some fixed expressions with *finger*, like: *to touch or feel with the finger, to have a finger in every pie, and to have one's finger on the pulse*.

Being one word it is easy to remember and does not have to be translated into other languages. The word *gold* is widely known and understood in the world.

4.1.4. Thunderball (1965)

Thunderball is the MI6 codename given to the mission to foil S.P.E.C.T.R.E.'s plans by recovering the nuclear heads and avoid paying the huge ransom.

This is another compound and neologism which makes the title original and attractive. *Thunder* is a very loud noise heard during a storm after a lightning flash. It is also connected with anger, annoyance or with a sudden and unexpected event related to a lightning and fire. *Ball* refers to such concepts like: a game, movement, activity. *Ball* is also a kind of a big party. We can say that both these words are full of energy and hence can induce action and bring people in front of screens to see new, exciting adventures of 007.

In some countries this title posed some problems for the translators who converted it into phrases like: *Operation Thunder* or *Operation 'Thunderball'*. (See Appendix).

4.1.5. You Only Live Twice (1967)

The title refers to the plot: Bond pretends he was killed so he can continue to work undercover while his enemies assume he is dead. Then Blofeld (a terrorist and the founder of S.P.E.C.T.R.E) says the line when he realises Bond was not assassinated.

Blofeld: They told me you were assassinated in Hong Kong.

Bond: Yes, this is my second life.

Blofeld: You only live twice, Mr. Bond.

This title is like a turn in a conversation. It astonishes because it violates the expected cliché *You only live once*. It stimulates emotions- is there anything more optimistic than the perspective of a second life? However, the possibility of further lives is limited to *only two*! The element of surprise is simultaneously an element of the play with the audience and it increases considerably the attractiveness of this title. Additionally words *life* and *only* are very emotional ones and have a number of connotation levels. The only shortcoming of this title is its length. A clause built of simple words is easy to translate but the casual register has to be maintained.

4.1.6. On Her Majesty's Secret Service (1969)

There is no direct use of the title in the film. It refers to Bond's job as a secret agent. In this film the character of 007 alters: he falls in love, gets married, he even considers the resignation from the MI6 service.

The title using noble words like *Her Majesty* is serious while it should be funny, it is solemn instead of being unusual and amusing. It lacks originality, innovation or attractiveness. It is only the lexeme *secret*, which is distinctive and elicits emotions. To make things worse this title is long and difficult to remember. Possibly the prestige of the widely respected queen was to be a teaser. Translation of the title must be easy but the outcome will be probably as boring as the original.

4.1.7. Diamonds Are Forever (1971)

Diamonds are crucial to the plot, yet the title is never mentioned in the film.

This is an obvious and even pompous statement. However, two words in it evoke very good associations. *Diamonds* are hard, long lasting, noble, precious and shining. They are like James Bond plot patterns: stable and invariable. *Forever* means always, for eternity. It is an often used element in cries and slogans, like *Forever young* or *Be my forever*. The simplest connection with this word is the watchword: *James Bond Forever*. Simple syntax and simple words make it easy to translate.

4.1.8. Live and Let Die (1973)

The line is not used directly in the film but it can be heard in the song. *Live and Let Die* is the theme song by Paul McCartney and Wings. There are two versions of the song in the film: one by McCartney and Wings in the opening credits and the one performed by BJ Arnau.

The popular saying *Live and let live* is transformed in the lyrics. Changing one word completely transforms the meaning and nature of the sentence. Initially, it means – to be tolerant or do as you wish and let other people do the same. It is not the commandment of tolerance any more, as the lyrics read:

But in this ever changing world
In which we live in
Makes you give in and cry
Say live and let die.

In other words, in this cruel world one must be tough to survive and so must Bond on his missions.

Owing to its originality, the title is distinctive and easy to remember. It is relatively long and it requires translation, which is not complicated because of a simple syntax.

4.1.9. The Man with the Golden Gun (1974)

The title exploits the name of the villain – *Francisco Scaramanga* whose attributes are a golden gun and golden bullets. He is an elite killer demanding one million dollars per assassination.

The title unlike its forerunners is very long – it contains six words and at least three are useless. There are only two meaningful words: *golden* and *gun*. *Golden* is very similar to *gold* and it brings obvious connotations, *gun* is very close to Bond character and to his missions. The title requires translation and in some countries this title was translated as *Mr. Golden Gun* which reflected the plot and was shorter and easier to remember than the original. (See Appendix).

4.1.10. The Spy Who Loved Me (1977)

The text from the title is not used anywhere in the film. This title is like a confession and it has reference to two most characteristic features of 007. The word *love* is very emotional and it has an obvious connotation, including Bond's love affairs. The lexeme *spy* is clearly connected with Bond's profession and has the connotations of adventure and danger. Such a title is very attractive, suggestive, sentimental and elicits good associations. Its shortcoming is its length and it has to be translated. Although being a compound sentence, it has very simple syntax and the translation is not a major problem.

4.1.11. Moonraker (1979)

The word in the title is the name given to the space shuttle owned by Sir Hugo Drax, the central villain in the film.

Compounds being distinctive and meaningful names seem to be a well established practice in the titles of 007 series. *Moon* is a mysterious celestial body, a natural satellite of the earth that revolves around our planet. During full moon people are anxious, their wild instincts are then unfettered, psychopaths usually commit crimes just when the moon is in this phase. Vampires and monsters leave graves and dark places. As moon shines only by nights, it is often connected with dreams, unconsciousness and dark side of people's personality. The *Moon* also connotes space, astrology and universe. It is a very romantic and mysterious word thus using it in a title was a good move. *To rake* means *to search in detail, to scour*. *Raker* is a person or device, which searches something very precisely. Here it is connected with discovering moon, something unknown and thrilling. In English, this title is meaningful and carries many emotional and strong associations. Its shortcoming may be a fact that it is difficult to translate. (See Appendix). However, as a proper name given to a space shuttle – a major component of the plot it does not require translation at all.

4.1.12. For Your Eyes Only (1981)

The title line first appears on a file given to Bond during his mission briefing. It also appears at the end of the film when Melina strips off.

This title is designed as a typical advertising text and it may be interpreted as *This film is designed for your eyes only*. It is very attractive, suggestive and alluring. The *only for you* component of the title creates desire and induces into action. If it is for you only – you must see it! It is a prediction of revealing secrets or entrusting something that is especially valuable. An addressee feels a selected person and of course, she or he goes to cinema to see the movie. The syntactic structure of the title is long but is simple and easy to translate.

4.1.13. Octopussy (1983)

This time the title is a nickname of the lead female character, who was named *Octopussy* by her father after a pet and we never learn her real name. First Octopussy wants to put herself between Bond and his mission but then she allies with him against Kamal Kahn who has previously tried to double-cross her. It is the only film to feature a woman's name.

Octopussy is a compound of: *octopus* and *pussy*. *Octopus* is an underwater animal with eight sucker-bearing limbs around the mouth. This term also applies to powerful and influential organisations with many branches. It connotes mafia or corruption and it refers to Bond's adversaries grouped in a mysterious and strong organisations. It was a risky idea to place the word *pussy* in the title. It means *containing pus* (the yellowish-white liquid matter produced in certain infection). Another meaning is a contempt of a woman or women collectively. It may also refer to a sexual intercourse. *Pussy* is a child's term for a cat. On one hand, we have the associations with Bond's character and his relationships with women, but on the other, it is something that may fill the audience with disgust. Undoubtedly, these opposites attract attention and can be interesting. At least it does not allow for addressees to be indifferent.

Translation of this term to other languages is a problem. While the word *octopus* is easy and in some cases it even does not require the translation because the equivalent in a given language is identical, the element *pussy* has its particular meanings only in English and it is almost impossible to transfer them. Thus, in some countries the title remained without any change and lost its meaning, and in some others only the first element *Octopus* was translated. (See Appendix).

4.1.14. A View to a Kill (1985)

The text from the title is uttered by the villain, *Max Zorin*, while he was hovering over Silicon Valley.

May Day: What a view...

Max Zorin: ...to a kill!

The phrase *What a view* is usually used to describe beautiful, breathtaking scenery. Max's reply introduces the word which is connected with hunting and killing. It is a reference to his plans of destroying the place and killing the people who are unaware of it (just like prey). Such a combination is interesting and thrilling.

The obvious weaknesses of this title are its vagueness. The words in it are easy to translate in isolation but, as a whole it is difficult to translate. In other languages the words *danger*, *hunt* and *death* are stressed to make the audience understand the title. (See Appendix).

4.1.15. The Living Daylights (1987)

Bond utters the phrase describing how the sniper, who he deliberately missed, must have felt. As the saying *To frighten the living daylights out of somebody* means to frighten someone very much (*Cambridge Advanced Learner's Dictionary*, Cambridge University Press, 2003), it is allusion to the sparkle of life, a spirit present when a person is alive but it is also related to the situation of serious danger. The title is suggestive and interesting.

This title is based on an idiomatic expression thus it is difficult to translate and may be confusing. To reflect the impression of life threat words such as *death*, *danger*, *threat* are used in other languages. (See Appendix).

4.1.16. Licence to Kill (1989)

It is the first film in the official James Bond series that is not actually a title of any of Ian Fleming's novels. However *licence to kill* is a phrase commonly used in his books. The original title of the movie was *Licence Revoked* as Bond undertakes his private revenge and quits the Secret Service and his licence to kill is cancelled. The title was changed when it turned out that for many Americans the term *revoked* was not clear.

Licence to Kill, just like *On Her Majesty's Secret Service*, is a descriptive title referring to the agent's job. The right to kill in the name of the Secret Service is one of the most characteristic attributes of agent 007. *Licence* means a form of permission but it may also suggest excessive and undisciplined freedom. It suits well to the situation in which Bond abuses his power. Because of its ambiguity, this title is very attractive and suggestive, it is short and not complicated. It seems to be easy to translate however the second meaning of the word *licence* is often lost.

4.1.17. GoldenEye (1995)

Goldeneye is the name of the house in Jamaica where Ian Fleming wrote many of his 007 novels. In the film it is a name given to the Russian satellite weapon technology.

The title duplicates the *Goldfinger* pattern. It is a proper name made up of two meaningful and emotional words: *gold* and *eye*. Both words had already been used in previous titles. Being a proper name composed of common nouns it does not have to be translated. To boost its attractiveness, the title was written with a characteristic lettering (the capital letter *E* in the middle of the word), which makes it even more recognizable and distinguishable.

4.1.18. Tomorrow Never Dies (1997)

The title is not used directly in the film, it refers to Elliot Carver's newspaper *Tomorrow*. Elliot Carver, the central villain in this film, is a media mogul, famous for creating the next day's headlines in advance and then causing the events to happen.

Tomorrow is something that will come in the future. It is something that we cannot reach, that is beyond our control. If we personify this term we may agree that *tomorrow* exists forever, it approaches us all the time. *Never* is a very *strong* word, with a definite meaning – it means *not at all, in no case*. In this title, this word is very appropriate, as both *tomorrow* and *never* are connected with time. The word *die* has many emotional associations. We can say that this title is surprising, it uses a play with the audience again to increase its exceptionality and because of that, it becomes attractive and distinctive. Due to its simple syntax this sentence is easy to translate and to understand in other languages.

4.1.19. The World Is Not Enough (1999)

Elektra King, the central female character in this film, offers Bond the world, he replies that the world is not enough. This is a translation of the Latin phrase *Orbis non sufficit* and 007 explains later on that it is the Bond family motto.

The world is a lexeme rich in connotations. It may signify the planet Earth and its inhabitants. It may be even the whole universe. In addition, all people have individual experiences, private outlooks that make up their own internal world. It is a wide term and overall it is close and important to everybody. Next to this suggestive and significant word, we have the message that it is not enough. It is a very similar word play like in *You Only Live Twice*. We are used to treat the world as something enormous fulfils all our aspirations and here we learn that it is not sufficient. This surprise enhances the attractiveness and distinctiveness of the title. Although the title is a full and relatively long sentence, it remains simple and easy to translate. The word play and its semantic dimension seem to be rendered easily in other languages.

4.1.20. Die Another Day (2002)

The title is inspired by an A.E. Housman's poem *A Shropshire Lad*. Bond utters the words: "You live to die another day" when he finds out that Colonel Moon is alive and that Gustav Graves is in fact his old enemy in disguise.

The title is similar to *Live and Let Die*. The imperative is used which arouses the feeling that somebody expects our activity. This time it is the command to die so it definitely induces strong emotions and may be understood as too depressing and dull. The imperative mood and words from day-to-day register make it easy to translate, however, in many cases the imperative was left out and replaced by other grammar structures. (See Appendix).

4.1.21. Casino Royale (2006)

The action of the film takes place in *Casino Royale* where Bond is supposed to bankrupt Le Chiffre, the villain.

Casino is a place where games are played and it has the associations of gambling, entertainment, prohibited acts. *Royale*, the other word in the title, suggests belonging to or connected with a king or queen or a member of their family and it may be associated with something good, noble, excellent as well as with dignity and, elegance. The title does not require translation. The two concepts it includes attract attention because of the combination of suspense and hazard with royal dignity.

4.1.22. Quantum of Solace (2008)

In Ian Fleming's short story of the same title, it is a reference to an anecdote that Bond hears at a dinner party. It is defined as the last remaining element in a relationship after love has died, before the split up. In the film, Bond is looking for revenge because his girlfriend, Vesper Lynd, has been killed. Therefore the implication of the title is that the revenge will be a small amount of solace compared to his despair.

It is one of the most obscure titles in the series. It uses two uncommon words. *Quantum* is a word of Latin etymology, it is the smallest amount or unit of something, usually energy. *Quantum* also happens to be the name of the villain organization introduced in *Casino Royale*. *Solace* is help and comfort when feeling sad and worried. It is rather unusual and thus provocative because it connotes small scale with some medical or psychological assistance – features not to be associated with 007. It is undoubtedly very intriguing and thought provoking, however, its vagueness poses a difficulty for translators. Thus in many languages the title has not been changed. (See Appendix).

4.2. Regularities in the analysed titles

Apart from the features that may be identified in particular titles one may attempt to establish regularities that they display when treated as a single entity. This may be presented in the following way.

Table 1. James Bond official series titles

No.	Title						No. of words
1.	<i>Dr.</i>	<i>No</i>					2
	noun	noun					
2.	<i>From</i>	<i>Russia</i>	<i>with</i>	<i>Love</i>			4
	prep.	noun	prep.	noun			
3.	<i>Goldfinger</i>						1
	noun						
4.	<i>Thunderball</i>						1
	noun						
5.	<i>You</i>	<i>Only</i>	<i>Live</i>	<i>Twice</i>			4
	pron.	adv.	verb	adv.			
6.	<i>On</i>	<i>Her</i>	<i>Majesty's</i>	<i>Secret</i>	<i>Service</i>		5
	prep.	pron.	noun	adj.	noun		
7.	<i>Diamonds</i>	<i>Are</i>	<i>Forever</i>				3
	noun	verb	adv.				
8.	<i>Live</i>	<i>and</i>	<i>Let</i>	<i>Die</i>			4
	verb	conj.	verb	verb			
9.	<i>The</i>	<i>Man</i>	<i>with</i>	<i>the</i>	<i>Golden</i>	<i>Gun</i>	6
	art.	noun	prep.	art.	adj.	noun	
10.	<i>The</i>	<i>Spy</i>	<i>Who</i>	<i>Loved</i>	<i>Me</i>		5
	art.	noun	pron.	verb	pron.		
11.	<i>Moonraker</i>						1
	noun						
12.	<i>For</i>	<i>Your</i>	<i>Eyes</i>	<i>Only</i>			4
	prep.	pron.	noun	adv.			
13.	<i>Octopussy</i>						1
	noun						
14.	<i>A</i>	<i>View</i>	<i>to</i>	<i>a</i>	<i>Kill</i>		5
	art.	noun	prep.	art.	noun		
15.	<i>The</i>	<i>Living</i>	<i>Daylights</i>				3
	art.	adj.	noun				
16.	<i>Licence</i>	<i>to</i>	<i>Kill</i>				3
	noun	prep.	verb				
17.	<i>GoldenEye</i>						1
	noun						
18.	<i>Tomorrow</i>	<i>Never</i>	<i>Dies</i>				3
	noun	adv.	verb				
19.	<i>The</i>	<i>World</i>	<i>Is</i>	<i>Not</i>	<i>Enough</i>		5
	art.	noun	verb	adv.	adv.		
20.	<i>Die</i>	<i>Another</i>	<i>Day</i>				3
	verb	pron.	noun				
21.	<i>Casino</i>	<i>Royale</i>					2
	noun	adj.					
22.	<i>Quantum</i>	<i>of</i>	<i>Solace</i>				3
	noun	prep.	noun				
				TOTAL			69

4.2.1. The length of the titles

Table 2. The length of the analysed titles

The number of words in titles	No. of titles	
one-word title(s)	5	22,7%
two-word title(s)	2	9,1%
three-word title(s)	6	27,3%
four-word title(s)	4	18,2%
five-word title(s)	4	18,2%
six-word title(s)	1	4,5%
Total	22	100%

As indicated above short titles, names and slogans are easy to remember which increases their persuasive power. Tables 1 and 2 provide detailed breakdowns of words and grammar forms in the titles. In this place it is sufficient to stress that all the titles tend to be short. The longest one (and one only) contains 6 words while 5 titles consist of one word only. Using the data from Table 2 one may calculate that the average length of a title is equal to 3.14 words.

A good name presents the features of a product, especially and there is usually one chosen to be emphasised in advertisements. In line with this rule it is worth noting that thirteen of the titles (numbers: 1, 3, 4, 9, 10, 11, 13, 14, 15, 16, 17, 21, 22) are one word expression or describe one thing or one person.

4.2.2. The form of the titles

Most titles contain word clusters that may be classified as noun phrases, e.g. *The Man with the Golden Gun* or *A View to a Kill*. There are 10 of them (45.45%). Just like the previous group of titles they serve as, this time a more elaborate, product name which indicates or advertises its features. Although there is no single definition of a slogan in terms of syntax one may say that, intuitively, they resemble a slogan most.

Four of the titles are clauses, which take the form of a statement (*You Only Live Twice*, *Diamonds are Forever*, *Tomorrow Never Dies*, *The World Is Not Enough*). There is another clause in the title *The Spy Who Loved Me*, which is an elaborate noun phrase.

Two titles are in the imperative mood (*Live and Let Die*, *Die Another Day*) which is often used in advertising where verbs in the infinitive form are used to express a command, a strong request and have persuasive power. Clauses, while being a product name, may be said to tell a story, to summarise the film like a *précis*.

In advertising, the most classical persuasive text is a statement without a predicate. Addressees are unable to estimate whether such a statement is true or not because in fact it does not say anything that may be true or false. Furthermore a text without a predicate is very suggestive (because it stimulates the imagination) and is rather short. (Bralczyk, 2004). This rule is observed in 68.2 % of titles, i.e. 15 out of 22 analysed titles contain no predicate (1, 2, 3, 4, 6, 9, 11, 12, 13, 14, 15, 16, 17, 21, 22).

4.2.3. The connotations of frequently used words

The words: *die*, *eye*, *gold* (*golden*), *kill*, *live* (*living*), *love*, *only* occur more than once in the titles. They are emotional and very suggestive words with following connotative associations.¹

- *To die* has negative connections, meaning: to stop living, to suffer the agony of death, to lose force or activity.
- *Eye* is the organ of sight which is in turn the basic sense when we watch movies. An eye enables us observation, judge and witness. Expressions like *catch one's eye*, *with an eye to*, *open one's eye*, *eye catcher* relate the word to concepts of awareness, attention.
- *Gold* is very often used in advertisements. It means a precious metal, money, jewellery, wealth, the bright colour, the great value and the brilliance of the gold. A gold mine is a source of something valuable or profitable. A winner gets the gold medal. Golden Age was the age in which people were ideally happy and prosperous. This word glitters and hits. This is a synonym of something best and for the best.
- *Kill* – as a verb it means to cause death, to destroy the vital or active qualities. As a noun is an act or instance of killing or an animal which has been hunted and killed. In both cases, the associations are negative.
- *To live* means: living, existing, to be alive, to enjoy a full live.
- *Love* appears a verb and a noun. The word is very rich in positive associations with strong feelings, great affection, emotions. It also relates to romance, affairs and sex.
- *Only* – this adverb shows that something is limited, rare, exceptional thus it is usually attractive and desirable.

The repetitions do not seem to suggest the lack of imagination or creative power of the authors of titles. One may say that they confirm the high suggestive and persuasive power of the terms which are semantically connected with the film as the branded and advertised product.

¹ Associations based on the entries in: *Cambridge Advanced Learner's Dictionary*, 2003.

4.2.4. Parts of speech in the titles

Table 3. Grammatical forms in the analysed titles

Part of speech	Occurrences	
Nouns	26	37,7%
Verbs	10	14,5%
Prepositions	8	11,6%
Articles	7	10,1%
Adverbs	7	10,1%
Pronouns	6	8,7%
Adjectives	4	5,8%
Conjunction	1	1,4%
Total	69	100%

The application of nouns, adjectives, adverbs and verbs is very significant in persuasive texts. Nouns may refer to things or concepts that are very meaningful for addressees. Many nouns are not emotional but they elicit special positive or negative associations. As indicated in Table 3 the titles are dominated by nouns (26 occurrences). Verbs, on the other hand, tend to introduce the element of action already in the title, even before watching the film. In terms of occurrences (10) they are second on the list after the nouns. Adjectives and adverbs (4 and 7 occurrences respectively) are very expressive. In advertisements, adverbs very often replace verbs and enable making a slogan or a text shorter. Using elements like prepositions (8), articles (7), pronouns (6) and conjunctions (1) is less attractive in terms of persuasive force but their occurrence is usually indispensable in grammatical structures of titles that exceed one word.

4.2.5. Names of villains

Four titles (1, 3, 9 and 13) are the names or descriptions of villains. This is an interesting procedure, because the audience is rather used to names of the positive hero in titles for example: *Superman*, *Spiderman* or *The Saint*. Although it might seem a bit risky because of not bringing positive associations, such a reverse of established convention attract attention. The evil is interesting, fascinating while the good is sometimes perceived as boring and dull. Moreover, one of the villains, Octopussy, after being charmed by Bond starts helping him.

4.2.6. Neologisms

Five titles: *Goldfinger*, *Thunderball*, *Moonraker*, *Octopussy* and *GoldenEye* are new compounds and neologisms. Although the words do not exist in dictio-

naries, they are understandable because they are made up of clear, meaningful chunks. On the other hand, these words make the titles original and attractive because they are a novelty. The Bond series is full of technology, gadgets, cars and issues which are of current interest therefore the titles are also new and outstanding. In addition, these titles do not require translation because they are proper names of people, a spaceship, an operation or a device. They serve as a brand name which is worldwide known and recognizable.

5. Conclusions

The titles of 007 series do not follow any single and prescribed pattern in terms of number of words or semantic structure. Hence they may often prove to be a challenge for the translator. On the other hand they fulfil the criteria of a good brand name and / or slogan in terms of being attractive and persuasive and well connected with the main text, i.e. the movie itself. One has to bear in mind that they are paratexts that only contribute to the success or failure of a given film. The title, the linguistic sign is not enough to guarantee the artistic and commercial success of a movie. The *word* is not enough but one may hope that *tomorrow never dies* for James Bond series not only because of successful titles but also for the sake of the actors, authors of scenarios, film directors, producers and most of all for the audience.

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Appendix

Titles of James Bond films in other languages

The titles of James Bond films differ in non-English-speaking countries. Below is a mixture of the titles, with the literal English translations.

Dr. No

Ch: Tie jin gang yong po shen mi dao (007 Seized the Secret Island), Da: Dr. No: Mission Drab (Dr. No: Mission “Killing”), Fi: 007 ja Tohtori No (007 and Doctor No), Fr: James Bond contre Dr.No (James Bond vs Dr. No), Ge: James Bond jagt Dr No (James Bond Chases Dr. No), Gr: James Bond Praktor 007 enantion Doktoros NO (James Bond, Agent 007 Against Dr No), It: Agente 007 – Licenza di Uccidere (Licence To Kill), Ja: DR. NO: 007 wa koroshi no bango (Dr. No: 007 Is the Killing Number), Latin America: El Satanico Doctor No, Po: Doktor No, Pt: 007 Contra O Satanico Dr. No (Agent 007 vs. The Satanic Dr. No), Sp: Agente 007 Contra El Dr. No (007 vs Dr. No), Sw: Agent 007 med rätt att döda (Agent 007 With a Licence to Kill)

Thunderball

Ch: Tie jin gang yong po mo guei dang (007 Averted the SPECTRE), Da: Agent 007 i ilden (Agent 007 In the Fire), Fi: Pallosalama, Fr: Opération Tonnerre (Operation Thunder), Ge: Feuerball (Fireball), Gr: Epixeirhsh Keraynos, It: Agente 007 – Thunderball: Operazione Tuono (Operation Thunder), Ja: Thunderball sakusen (Operation Thunderball), Latin America: Operacion Trueno, Po: Operacja “Piorun” (Operation Thunderbolt), Pt: 007 Contra A Chantagem Atomica, Sp: Operación Trueno (Operation Thunder), Sw: Askbollen

The Man with the Golden Gun

Ch: Tie jin gang da zhan jin qiang ke (007 vs. Mr. Golden Gun), Da: Manden med den gyldne pistol, Fi: 007 ja kultainen ase (007 and The Golden Gun), Fr: L’Homme Au Pistolet d’Or, Ge: Der Mann mit dem Goldenen Colt, Gr: O anurvpos me to xryso pistoli, It: Agente 007 – L’uomo dalla pistola d’oro, Ja: Oogon-ju wo motsu otoko, Latin America: El Hombre Con El Revolver De Oro, Po: Człowiek ze złotym pistoletem, Pt: 007 Contra O Homem Da Pistola De Ouro, Sp: El Hombre de La Pistola de Oro, Sw: Mannen med den gyllene pistolen

Moonraker

Ch: Tie jin gang yong po tai kong cheng (007 Seized the Space Complex), Fi: Kuuraketti (Moonrocket), Ge: Moonraker – Streng Geheim, It: Agente 007 – Moonraker Operazione Spazio (Moonraker: Operation Space), Latin America: Moonraker: Mision Espacial, Po: Moonraker, Pt: 007 Contra O Foguete Da Morte

Octopussy

Ch: Tie jin gang yong po bao zha dang (007 Averted the Blast Plot), Fi: Mustekala (Octopus), Gr: Epixeirhsh Oktapousi, Latin America: Octopussy: 007 Contra Las Chicas Mortales, Po: Ośmiorniczka (Little Octopus), Pt: 007 Contra Octopussy, It: Agente 007 – Octopussy – Operazione Piovra (Operation Octopus)

A View to a Kill

Belgium: Dangerous Mission, Da: Agent 007 i Skudlinjen (Agent 007 In the Line of Fire), Fi: 007 ja kuoleman katse (007 and a View of Death), Fr: Dangeureusement Vôtre (Dangerously Yours), Ge: Im Angesicht des Todes (In the Face of Death), Gr: Epixeirhsh Kinoymenos stoxos (Operation : Moving Target), It: Agente 007 – Bersaglio Mobile (Moving Target), Ja: Utsukusiki emono tachi (The Beautiful Prey), Latin America: En La Mira De Los Asesinos, Po: Zabójczy widok (Deadly View), Pt: 007 Na Mira Dos Assassinos, Sp: Panorama para matar (A Panorama To Kill), Sw: Levande maltavla (Living Target)

The Living Daylights

Da: Spioner Dor ved Daggry (Spies Dies at Dawn), Fi: 007 vaaran vyöhykkeellä (007 and the Danger Zone), Fr: Tuer N'est Pas Jouer (To Kill Is Not To Play), Ge: Der Hauch des Todes (The Touch of Death), Gr: Me to daktylo sth skandakh (With the Finger In the Trigger), It: Agente 007 – Zona Pericolo (Danger Zone), Ja: Death Has The Scent Of Roses, Latin America: Su Nombre Es Peligro, Po: Światło dnia (The Light Of the Day) then changed into W obliczu zagrożenia (Facing Death), Pt: 007 Marcado Para a Morte (007: High Tension), Sp: 007: Alta Tensión (007: High Tension), Sw: Iskallt uppdrag (Icecold Mission)

Die Another Day

Czech: Dnes neumirej (Don't Die Today), Fi: Kuolema saa odottaa (Death Can Wait), Fr: Meurs un autre jour Ge: Stirb an einem anderen Tag, It: Agente 007 – La Morte può attendere (The Death Can Wait), Latin America: Otro día para morir, Po: Śmierć nadejdzie jutro (Death Comes Tomorrow), Pt: 007 – Morre Noutro Dia (A New Way To Die), Sp: Muere otro día

Quantum of Solace

Czech, Da, Fi, Fr, Po, Sp, Sw: Quantum of Solace, Ge: James Bond 007: Ein Quantum Trost, It: Agente 007 – Quantum of Solace, Pt: 007 – Quantum of Solace

Language key

Ch=Chinese; Da=Danish; Fi=Finnish; Fr=French; Ge=German; Gr=Greek; It=Italian; Ja=Japanese; No=Norwegian; Po=Polish; Pt=Portuguese; Sp=Spanish; Sw=Swedish

Source

<http://www.imdb.com> [accessed: 2010-10-20].

